

DRAMA 2 COURSE PROGRAMME: 2020

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WELCOME

Welcome back to the Drama Department. This year will build on the theatre knowledge and experience that you have gained in your first year of Drama studies. The course is designed to enrich your theatre experience, offering opportunities for critical enquiry, specialised practical practice and interactive collaboration.

The intention of the course is to deepen and widen the interrogation of the idea of theatre. Ensemble work and time management will be integral to achieving the outcomes of the course. These are challenging concepts but, if followed with rigour, also ultimately rewarding. A strong engagement in the Theatre Practice sessions will help you create generative, creative and responsive theatre events. You will also have opportunities for involvement in productions, which will mean that you could be spending many hours in the Department. You need to make sure that you balance your commitments, spending as much time on your Theatre Studies as on your Theatre Practice. A balance also needs to be maintained between your work in other departments and in the Drama Department.

There will be student evaluations once a semester. This is an opportunity for students to interact meaningfully with the content, structure and teaching methodologies of the course. Rhodes Drama Department actively promotes translanguaging and therefore you are encouraged to express your creative outputs, opinions and/or thoughts in a language that best suits you. We wish you a very successful, creative, inspiring and fulfilling year!

STUDENT CONSULTATION & REPRESENTATION

If you have questions concerning logistical or academic aspects of the course, contact the Course Supervisor through email, RUConnected or by making an appointment for consultation. The Head of Department, Dr Heike Gehring, is available for student consultations at specific times; an appointment must be made through the Departmental Administrator, Ms Vusiwe Mnyobe. Two class representatives will be nominated towards the beginning of the year. Any issues brought up by the class can be referred to these representatives, who meet with the staff regularly. You may also contact the Course Co-ordinator, Ms. Selloane Mokuku: s.mokuku@ru.ac.za, Room 210.

RUCONNECTED

You will automatically be added to the RUConnected site for Drama 2 upon registration. If this does not happen, please contact the Course Co-ordinator for manual enrolment via email with your name and student number.

LEARNING OUTCOMES: GENERAL

By the end of this course students should be able to:

- critically discuss the idea of the theatre experience with reference to a broad range of theatre forms and styles;
- engage with the theatrical possibilities of given themes, texts and case studies; and research and discuss associated conceptual, historical and contextual issues;
- research theatre through a range of sources such as live productions, video documentation and secondary information;
- identify and discuss selected trends in theatre;
- integrate selected theoretical and philosophical views of Theatre Practice; and
- participate imaginatively, creatively and collaboratively in the practical processes of theatre making through the stages of research, conception and realization.

LEARNING OUTCOMES: ACADEMIC

By the end of this course, students should be able to:

- write and present an academic essay according to the required criteria;
- reference their written work in an academically appropriate manner (see Assignment Guidelines booklet for guidance);
- construct a reference list according to the required (APA) format;
- source relevant resource material in library books, journals, visual media and on the internet;
- critically synthesise information in written or presentation work or for the purposes of class discussion; and
- construct a basic argument providing a perspective on an issue, topic, question or problem.

GENERAL ASSESSMENT CRITERIA FOR THEORY

Students will be assessed on:

- the ability to read an essay topic or question and respond to what is asked and required within the topic or question;
- the ability to integrate a range of research sources into a structured and rigorous argument or discussion;
- the ability to read and integrate scholarly texts and express key ideas or concerns in their own voice;
- the ability to argue for an interpretation of a play text or performance piece with well-chosen examples that substantiate such an interpretation; and
- the ability to understand referencing conventions: when to use direct quotation, when to use in-text citation, how to accurately format and present a reference list.

Theatre Practice:

See entries on pages 11-19 for details on specific outcomes and assessment criteria.

BUILDING A CURRICULUM

Drama can be taken as a major subject for the Bachelor of Arts degree. Three courses are offered at undergraduate level: Drama 1, 2 and 3. One or more of these courses may be included in the curricula of students studying for the Bachelor of Journalism, Bachelor of Fine Arts, Bachelor of Human Movement Studies, Bachelor of Social Science, or Bachelor of Music degrees. Suggestions for building up a degree curriculum can be found in the Humanities Faculty leaflet.

If you intend to teach and you think you may eventually wish to major in Drama, it is essential that you consult the Education Department about subject combinations.

If you wish to major in Drama note the following:

There is a subminimum of 50% for Voice in Drama 2, which students have to obtain in order to study Drama 3. This means that a student may pass overall and be given credit for Drama 2, but will not automatically be able to take Drama 3. All students are therefore advised to have an alternative major subject to enable them to complete their degree.

GENERAL NOTES

As some members of staff are actively involved in the professional theatre, and as it is in the interests of the Department to maintain this contact, there may be changes in the course structures to accommodate these activities.

It is very important that students check the Drama Department noticeboards and RUconnected pages at least weekly. Staff and students rely on the noticeboards and RUconnected pages for an efficient flow of communication. As soon as possible make sure that you are subscribed to the Drama 2 site (and the related Performance through Voice and Body site) on RUconnected and ensure that you check your emails for RU connected 'digest' posts. Important information, such as reading lists, updating of schedule, notes, productions, essay and exam information will all be posted on RUconnected.

Note that the University requires that all Drama students pay an additional fee to cover the cost of productions, workshops, practical classes, visiting experts and theatre equipment.

WORKSHOPS

During the course of the year, the Department may arrange special classes and workshops run by staff or visiting professional practitioners involved in the theatre. These workshops may be arranged in the evenings and over weekends. Students are encouraged to commit themselves to these extra classes, especially given the limited exposure to professional theatre in Makhanda. Once you have signed up, it is out of courtesy to the staff facilitator/guest artist/teacher that you should attend the workshop.

The cost of these extra classes is included in the additional fee.

FIRST MEETINGS & AUDITIONS

First meeting:

Monday, 10 February 2019 at 09:35 in the Drama Lecture Theatre.

Departmental Production Auditions:

Details will be posted on the production noticeboard on the ground floor. Please also keep track on RUConnected.

Lectures begin:

Tuesday, 11 February 2019 at 10:30 in the Drama Lecture Theatre.

Theatre Practice begins:

Monday 17 February. *Practical and tutorial times will be posted on RU connected.*

Remember that all classes and sessions for the 2nd, 3rd and 4th terms will commence from the **first day** of that term. Please organise your travel plans accordingly and inform your family if they are arranging transport for you.

ARRANGEMENT OF PERIODS PER WEEK

1. Theatre Studies:	Mondays	09:35 – 10:20
	Tuesdays	10:30 – 11:15
	Wednesdays	11:25 – 12:10
	Fridays	08:40 – 09:35

The Friday slot (08:40) will be used for vocal practice master classes, video showings, presentation assessments or catch up lectures.

Please note there are scheduled Master Classes. Check (*) on the course schedule.

Venue: Drama Lecture Theatre

2. Theatre Practice

a. Vocal Performance: ONE period per week (45 minutes)

(Times/Venues to be arranged)

b. Physical Performance (Semester 1)

Either Tuesday 16:05 – 17:45 or Wednesday 16:05 – 17:45. You will be assigned *one* of these two sessions.

c. Theatre Practice Electives (Semester 2)

At the end of Semester 1 you will select **one** of the following Theatre Practice Electives

- The Acting Experience;
- Introduction to Design for the Theatre;
- Theatre Making for Children and Young Audiences, or Physical Theatre.

Either Tuesday 16:05 – 17:45 or Wednesday 16:05 – 17:45. Each elective will be assigned one of these two sessions, *or* another time will be arranged based on student and lecturer agreed upon times.

THEATRE STUDIES

Theatre Studies is an investigation of significant developments and current directions in the theatre using play texts, theatre history, critical writings, theories of performance and visual documentation. **Students are required to read the set texts before the lectures begin and to bring their own copies to the lectures.**

Together Theatre Studies and Theatre Practice comprise an integrated study requiring theoretical enquiry, practical application of ideas and interactive participation. Theatre Studies and Theatre Practice feed each other fluidly; think of them as related and linked and consider these links at all times.

COURSE SCHEDULE

Term 1: Monday 10 February – Friday 27 March

Dates and no. of lectures	Topic	Lecturer(s)
<i>THEME 1: Theatre, Performance and Intertextuality</i>		
10 February (1 lecture)	Registration and Course Information	Selloane Mokuku
11,12,17,18 February (4 lectures)	Introduction to Intertextuality	Heike Gehring & Gary Kitching
21 February*	Introduction to Sonic/scapes	Gavin Krastin
28 February*	Theatre Review Writing 1	Gary Kitching
19, 24, 25, 26, February 2,3 March (6 lectures)	Case study 1: Akram Khan	Alan Parker
6 March*	Theatre Review Writing 2	Gary Kitching
4,9,10, 11,16 March (5 lectures)	Case study 2: Robert Wilson	Illka Louw
13 March*	Theatre Review Writing 3	Gary Kitching
17, 18, 23, 24 (4 lectures)	Case study 4: Magnet Theatre – <i>Onnest'Bo</i>	Heike Gehring, Alan Parker & Mdu Kweyama
20 March*	Theatre Review Writing 4	Gary Kitching
25 March (1 lecture)	Series Consolidation and Panel Discussion	Relevant Staff

***All dates with asterisk will take place on Fridays at 08:40 – 09:35**

Term 2: Tuesday 14 April – Friday 22 May

Dates and no. of sessions	Topic	Lecturer(s)
<i>Theme 2: Theatre, Social Change and Justice</i>		
14, 15, 20 April	Introducing Drama/Theatre for Social and Personal Change	Selloane Mokuku
17 April	Voice Masterclass	Gavin Krastin
20, 21, 22, 28 April (4 lectures)	The TRC's Influence on South African Theatre	TBC
29, April, 4, 5,6 May (4 lectures)	Theatre as Protest	Selloane Mokuku
11 May	Practical Electives for Semester 2	Elective co-ordinators
12 May	June Examination Overview	Selloane Mokuku
13 May	Examination Writing Workshop	Selloane Mokuku
18 - 20 May	Practical Exam Week	No Lectures

Term 3: Monday 13 July – Friday 21 August

Dates and no. of sessions	Topic	Lecturer
<i>THEME 3: Theatrical Transgressions in Physical Performance</i>		
13,14,15,20,21,22 July (6 lectures)	What is Physical Theatre? Precedents and Practitioners (Dv8 Collective and First Physical Theatre Company)	Juanita Finestone-Praeg
24 July*	Voice Master Class	Gavin Krastin
27,28,29 July 3, 4 August (5 lectures)	Live Art in South Africa	Alan Parker
5,11,12,17, August (4 lectures)	Digital Performance: The Cyborg Manifesto	Juanita Finestone-Praeg
18, 19,24 August (3 lectures)	Workshops on How To Do Oral Presentations	Selloane Mokuku & Gavin Krastin

Term 4: Monday 31 August – Friday 16 October

Dates and no. of sessions	Topic	Lecturer(s)
<i>Theme 4: Staging Trauma and Violence</i>		
31 August, 1, 2, September (3 lectures)	Staging South African Trauma: Problems and Possibilities	Gavin Krastin
4 September *	Voice Masterclass	Gavin Krastin
7, 8, 9, 14 September (4 lectures)	Case study 1: Mamela Nyamza's <i>Shift</i> and <i>19 Born 76 Rebels</i>	Alan Parker
15,16,21,22 September (4 lectures)	Case study 2: <i>Karoo Moose</i> by Lara Foot-Newton	TBC
23, 28, 29,30 September (4 lectures)	Case study 3: <i>When the Rain Stops Falling</i> by Andrew Bovell	Illka Louw
5 – 9 October	Practical Examination Week	No Lectures
12 October (1 lecture)	Series Consolidation and Panel Discussion	Relevant Staff
13 October (1 lecture)	Course Review	Selloane Mokuku
14 October (1 lecture)	Examination Writing Workshop	Selloane Mokuku

THEATRE PRACTICE

A: VOCAL PERFORMANCE

Course Co-ordinator: to be communicated (tbc)

These sessions (one 45-minute period per week) run throughout the year. Each student will be allocated a group based on timetables.

COURSE DESCRIPTION

The purpose of this course is to engage creatively with vocal work. The initial study involves interaction with a poetic text as a medium for interpretative communication, followed by a short vocal project in small groups. The prompt for this second project should involve a poetic or experiential text.

LEARNING OUTCOMES

By the end of this course, students should be able to:

- demonstrate an understanding of the elements needed for effective vocal delivery;
- engage with a variety of vocal techniques for clarity of speech, clarity of meaning and creative expression of ideas;
- show proficiency in vocal expression, and in the deliberate and considered variation of delivery, pace, vocal vitality and creativity;
- display an understanding of creative, communal and individual, vocally-focused devising and interpretation undertakings;
- demonstrate an ability and willingness to reflect on vocal processes and modes of vocal expression;
- demonstrate an understating of 'Voice' inside the world of 'performance studies'; and
- demonstrate an awareness of vocal practitioners and alternative vocal practices and ideas.

ASSESSMENT TASK: JUNE

Each student will be required to select, rehearse and perform a poem individually with tutor support. This will be followed by an unaided impromptu presentation – the topic or prompt will be provided by the examiners. There will also be a written reflective component. The written component will be a crafted and focused selection from the student-practitioner's journal entries and readings on vocal work for the semester.

ASSESSMENT CRITERIA

By the end of the study period students should demonstrate the ability to:

- engage with the audience visually;
- utilize breath efficiently and appropriately;
- work with ease of vocal placement;
- demonstrate a sense of the shape of the story;
- activate resonators effectively;
- shape vowels and articulate consonants with clarity;
- communicate with vocal vitality and visual imagination;
- speak with facial ease;
- present a clear intention and 'message'; and
- deliver an emotional vocal quality appropriate to the text and the context.

ASSESSMENT TASK: NOVEMBER

The students will be required to engage in a small group task, based on a prompt, from which they devise, rehearse, conceptualise and perform a 5-minute voice-focused performance. There will be a written component to this that will include group reflection and documentation of the process of making the short work.

ASSESSMENT CRITERIA

By the end of the course students should demonstrate the ability to:

- deliver text with attention to sonic dynamics: pitch, volume and rhythm;
- create a 'world of the piece' through effective and curated use of costume, properties, body readiness and make-up;
- communicate with bodily and vocal ease, physical vitality and dynamic and vocal integrity; and
- execute an effective, relevant and integrated conceptual design.

B: PHYSICAL PERFORMANCE: SOMATICS

This is a compulsory weekly session for Semester 1

Co-ordinator: Juanita Finestone-Praeg

COURSE DESCRIPTION

The aim of this course is to access an understanding of the body and its movement as it relates to performance and/or personal development. Movement is sourced and experienced through game and play, task-based exercises, kinetic models and physical improvisation – all aimed at achieving a developed physical intelligence. A range of somatic practices are included, such as Authentic Movement, Release Technique, Body-Mind Centering, Choreology, Bodywork and Contact Improvisation. These techniques and experiences serve as a creative space for analysing and extending physical potential in interaction, expression and communication. The course culminates in the making and performing of a somatic encounter in pairs.

LEARNING OUTCOMES

By the end of this course, students should be able to:

- apply a range of somatic explorations to the making and performing of an interactive physical experience;
- reflect on these somatic experiences in written form;
- understand personal anatomical structure and the way it applies to movement action, thereby ensuring ease of posture, articulation of gesture, efficient locomotion and the minimizing of unnecessary tension;
- explore physical improvisation as a way of identifying and crafting personal movement responses and reactions; and
- interact physically with other participants in a sensitive, detailed and informed manner.

ASSESSMENT TASK

The final project is in two parts:

- The creation of a movement encounter with a partner. The interaction is based on personal somatic explorations and structured improvisations as well as informed by research on observed bodies in action and interaction. These creative investigations are then shaped as a dialogue or conversation between two bodies.
- The submission of a one-page reflection on the somatic learning processes, focusing on the awareness of an individual physicality, an understanding of movement behaviour, and the consequent application to a personal creative practice.

ASSESSMENT CRITERIA

By the end of the course students should demonstrate the ability to:

- produce a developed, structured and nuanced somatic encounter informed by personal movement vocabulary, movement research and creative exploration;
- show evidence of the ability to reflect on personal perspectives in a written form;
- apply awareness of tension and release, anatomy and breath, articulation of body parts, gesture and locomotion, spatial constructs and dynamic range to movement action, expression and invention;
- incorporate physical improvisational tasks into a developed and crafted somatic encounter; and
- collaborate effectively with other participants in the making and performing of a detailed and informed somatic encounter.

SEMESTER 2

C: THEATRE PRACTICE ELECTIVES

One double period per week, either Tuesday 16:05 – 17:45, or Wednesday 16:05 – 17:45.

- In the final week of Term 2 students will select ONE of the following areas for the final Theatre Practice examinations: A) The Acting Experience, B) Theatre Making for Children and Young Audiences, C) Introduction to Design for Theatre, OR D) Physical Theatre. Each of these is described below.

A) AN INTRODUCTION TO THE ACTING EXPERIENCE

Co-coordinator: Gavin Krastin

COURSE DESCRIPTION

This course builds on Theatre Making 1, but focuses on the accumulation of the text-based acting experience. This course aims to teach students the fundamentals of an approach to acting: characterisation based on interpretation, listening, reacting, scoring action with beats, objectives, tactics and obstacles. Students will craft, rehearse and perform a short theatre piece, possibly from the texts dealt with in either university or school curricula. This is a student-centred elective in which the facilitator will provide coaching on a series of experiences, but where students are expected to rehearse outside of class times.

COURSE OUTCOMES

By the end of this course, students will be able to:

- research and analyse a scene from a playtext, including an approach to character analysis;
- do a basic beat analysis of the given text;
- understand the basics of blocking and working as an ensemble to create a scene that reflects the playwright and/or director's intentions;
- demonstrate the basic vocal, physical and listening skills needed for effective acting;
- demonstrate the physical and mental preparation needed to present a scene; and
- navigate the world of the play with the world of the audience.

FINAL ASSESSMENT TASK

A rehearsed scene (duets or trios) from a prescribed playtext, of no more than 5 minutes, performed for an audience. Students are required to keep a journal.

ASSESSMENT CRITERIA

The scene and performances should demonstrate:

- an understanding of the style of the play and the acting approach needed for such a style;
- an awareness of acting as an ensemble, including an ability to listen and provide appropriate energy and focus at different points within the scene;
- the effective use of vocal technique within performance;
- an ability to transform into a convincing character and sustain this character throughout the scene;
- evidence of focus, concentration, and working with and off other actors throughout the scene;
- an understanding of the rhythmic structure of the scene, including climaxes, contrasts and how to sustain the overall shape of the scene; and
- proof of thorough and additional structured and impactful rehearsals.

OR

B) THEATRE MAKING FOR ACTORS

Co-coordinator: Selloane Mokuku

COURSE DESCRIPTION

This course aims to build on the Theatre Making 1 course. It deepens the fundamentals of an approach to acting, specifically within the frame of children's theatre. Students will be introduced to selected techniques designed to guide them towards crafting authentic and engaged characters and relationships within the world of the play. You will interact with young audiences as part of the theatre making process. The course will interconnect with writing and design for performance. This is a group-centred elective where students are expected to rehearse outside of class times. Students are required to keep a journal towards their process mark.

LEARNING OUTCOMES

By the end of this course, students should be able to:

- research and carry out a basic beat analysis of a given text;
- engage effectively with the creative tools concerned with the development of character motivation and relationships;
- understand the basics of blocking and working with a group to create a 10-minute piece that reflects the children's theatre ethos and principles;
- demonstrate the basic vocal, physical and listening skills needed for effective acting; and demonstrate the physical and mental preparedness required to present a children's show.

FINAL ASSESSMENT TASK

A rehearsed 10-minute performance from a children's play. It will be performed in front of a live audience.

ASSESSMENT CRITERIA

The piece and performance should demonstrate:

- an active engagement with the fundamental techniques concerning the character's motivation, objectives, obstacles, tactics and subtext;
- an awareness of acting as an ensemble, including an ability to listen and provide appropriate energy and focus at different points within the scene;
- the effective use of vocal and physical technique within performance;
- evidence of focus, concentration, and working with and off other actors throughout the scene; and
- an ability to rhythmically structure a scene with attention to climaxes and contrasts; and an ability to sustain the overall shape of the piece.

OR

C) INTRODUCTION TO DESIGN FOR THEATRE

Co-ordinator: Ilka Louw

COURSE DESCRIPTION

The main purpose of this course is to introduce hands-on practical applications related to Design for theatre with the particular emphasis on the performer's body and the relevance of costume as an aid to and reflection of characterization.

A series of practical tutorials will provide you with the opportunity to explore your creative identity while making use of recyclable and / or natural materials. You will draw inspiration from text and music while engaging with the practical demands of a live performance.

LEARNING OUTCOMES

By the end of the course the student should be able to:

- translate research into a realized design;
- translate 2D into 3D;
- engage with costume design as a vehicle for creating meaning and developing character;
- understand the practicalities and inventiveness associated with executing design for theatrical costume; and
- discuss design ideas in an oral presentation.

FINAL ASSESSMENT TASK

Individual work

You will be required to:

- design and make one costume for a character from a prescribed opera using recyclable and /or natural materials and a classmate as model;
- do a final oral presentation of your ideas during a small parade and exhibit of your work; and
- as part of the above, do a short mid-process presentation on your ideas, challenges, and research during the last week of Term 3 (week of 28 August).

Group work

You will be required to:

- plan and execute a small parade and exhibit of your design process and product in collaboration with fellow design classmates.

ASSESSMENT CRITERIA

During the course of the project and on completion thereof, you will be assessed on:

- your ability to understand and follow a design brief;
- your ability to transfer your research and design concepts into 2D (drawings/collage/storyboard) and 3D costumes;
- your understanding of visual metaphor in relation to text and music;
- your ability to transform the properties of materials into the qualities of your design;
- your time management skills, class attendance and group interaction;
- your ability to communicate your ideas during your process in the form of an oral presentation; and
- your ability to communicate your ideas in a final presentation, parade and exhibition.

OR

D) PHYSICAL ENSEMBLE

Co-ordinator: Alan Parker

COURSE DESCRIPTION

This course investigates ideas surrounding meaning, contemporaneity, integration and innovation in a physical theatre context through bringing together physical, sonic and visual strands of the theatrical medium. The course culminates in an ensemble performance of a physical theatre event.

LEARNING OUTCOMES

By the end of this course, students should be able to:

- understand the key contextual and stylistic features of a performed physical theatre event;
- perform effectively as part of a physical theatre ensemble;
- execute a complex and developed kinetic text for a physical theatre event; and
- demonstrate an embodied and corporeal presence in the performance of the physical event.

Assessment task

Performance of a Physical Theatre event during the week of the 12th of October.

ASSESSMENT CRITERIA

Students should demonstrate the ability to:

- integrate the contextual and stylistic features intelligently and creatively in the performance of the physical theatre event;
- engage interactively with the ensemble in the performance of the physical theatre production;
- show evidence of a detailed and nuanced physical text with attention to:
 - physical awareness and isolation of (and connections between) body parts
 - contact, touch and physical interaction
 - space and proxemics
 - breathing, rhythm and phrasing
 - dynamic range; and
- exhibit an embodied presence with attention to:
 - concentration, focus and intentionality
 - complexity in movement design and detail
 - release, ease and investment in the physical performance
 - the spatial and sonic requirements of the performed event.

FINAL MARK CALCULATION

THEORY

Semester 1 assignment =	10%
Semester 2 assignment =	10%
June written exam =	15%
November written exam =	15%

TOTAL theory = 50%

PRACTICAL

Process mark for voice, physical performance, practical option = 20% (10% per semester)

Physical Performance exam = 10%

Voice exams = 10% (5% for Semester 1, 5% for Semester 2).

Practical option Semester 2 exams = 10%

TOTAL practical = 50%

YOUR FINAL **CLASS RECORD MARK** WILL BE MADE UP OF THE FOLLOWING

The two assignments during the year (worth 20% total):

Practical classes during the year, and attitude, commitment and development (worth 20%).

Additional credit is given for involvement in Departmental Productions, both onstage and backstage (for further details see page 23 Departmental Productions).

The class record mark is 40% of the course.

ASSESSMENT CRITERIA for class record for practical work:

50% of the class record mark is an assessment of the following in relation to your individual practice:

- shows evidence of punctual and consistent attendance;
- demonstrates committed and constructive engagement in class tasks, assignments and activities;
- displays consistent growth and personal development in aspects pertaining to the course; and
- makes positive, informed and perceptive contribution to class discussions and peer feedback.

50% of the class record mark is the assessment of a short formative task leading to the final practice assessment.

YOUR FINAL **JUNE** MARK WILL BE MADE UP OF:

- June Written exam (15% of the whole Drama 2 course)
- Vocal Practice Semester 1 (5% of the whole Drama 2 course)
- Physical Performance Semester 1 (10% of the whole Drama 2 course)
- Class Record Mark (10% of whole Drama 2 course)

The June mark represents 50% of the course

YOUR FINAL **NOVEMBER EXAM MARK** WILL BE MADE UP OF:

- One November written exam (15% of the whole Drama 2 course)
- Voice exam Semester 2 (5% of the whole Drama 2 course)
- Practical elective Semester 2 (10% of the whole Drama 2 course)
- Class Record Mark (10% of whole Drama 2 course)

The November exam mark represents 50% of the course

ASSIGNMENTS

- Students have to complete TWO THEORY ASSIGNMENTS per year to satisfy DP requirements. In Semester 1 this is an essay. In Semester 2 students will make a verbal presentation (please see details on page 22 & 23).
- Written assignments are due by 14:00 (2 p.m.) on the due dates (see page 20 & 21).
- Assignment topics will be posted on RUConnected one month before the due date.
- All written work must follow the stylistic requirements set out in the Department's Assignment Guidelines Booklet.
- Soft copies must be submitted on RUconnected and on the Turnitin portal on RUConnected. Hard copies will not be accepted.
- All assignments count towards the class record mark.
- References for assignments should **not** be limited to internet sources.
- Please familiarise yourself with the university plagiarism policy. Plagiarism will not be tolerated and disciplinary action will be taken.

Problems encountered with last minute submissions do not constitute an excuse for handing an essay in late.

Late assignments:

- Up to 24 hours late: 10% off final mark.
- Up to 48 hours late: 25% off final mark.
- No acceptance after 48 hours and DP warning/refusal issued plus 0 recorded for essay and 3 marks taken off the final CRM total out of 30.

The two essays (or an essay and a presentation) are a requirement of your Duly Performed certificate. Failure to hand in an essay will result in your DP being refused as you will have not duly performed the requirements of the course.

Extensions:

- Any request for extensions or exemptions must be directed in writing to the departmental Secretary (also cc the lecturer and course co-ordinator) by midday (i.e. 12 noon) on Friday preceding the due date.
- Extensions and exemptions are seldom granted except in circumstances of grave emergency.
- Should an extension be granted, the student will be informed IN WRITING and given a new due date. A copy of this letter will be kept on file.
- Note that Leave of Absence (LOA) from the University does not in itself constitute an adequate excuse for defaulting from assignment work. If you hand in a late assignment without being granted an extension, and an LOA is granted to you for absenteeism on the due date, it will still receive 0%, but you will not receive a deduction penalty in the class record mark. The LOA application in this case must be handed in within one week of the assignment deadline.

RIGHT OF APPEAL:

Under extraordinary circumstances, an appeal can be addressed IN WRITING to the Head of the Department and staff. Please hand the letter to the Secretary. You will receive a reply in writing after the staff meeting.

OUTLINE OF ASSIGNMENT TASKS:

Assignment 1: An essay of 2000 – 2500 words on Robert Wilson.

Timeline:

Essay topics released: Monday 9 March

Essay due: Wednesday 6 May at 14:00

Assignment 2:

A 10-minute verbal presentation, with a partner, on ‘Theatrical Transgressions in Physical Performance’, in which set reading/s are applied to a theatrical example/s.

Timelines:

Presentation topic released: Wednesday 5 August

Presentations will take place on:

Friday 4 September 08:30 – 10:30

Friday 11 September 08:30 – 10:30

Students will sign up for a slot on one of these dates. These dates may be adjusted depending on the number of students.

DEPARTMENTAL PRODUCTIONS

A range of productions is presented each year including traditional and contemporary play texts, new theatre works, dance theatre and physical theatre. The Department also participates extensively in the National Arts Festival and Regional and National Schools' and Dance Festivals. Professional theatre practitioners make a dynamic contribution to our performance programme. During productions the theatre becomes a laboratory; a place to engender research and experimentation into the nature and purpose of the theatrical encounter and performance. It is because of this that we expect attendance at all available theatre events. A student of Drama should consider attendance at theatre events to be an act of research on a par with a scientist spending time in a laboratory.

- (a) Students are required to ATTEND ALL DEPARTMENTAL PRODUCTIONS (free of charge for registered full-time Drama students at specified performances), and to participate in productions when cast by a director. **Before engaging in any theatrical activities other than those of the Department, the consent of the Head of Department must be obtained.**
- (b) SECOND YEAR STUDENTS are encouraged to assist in AT LEAST ONE departmental production in a capacity other than acting. All work done in productions, both backstage and onstage, will contribute to the class record marks at the end of the year.

Students are encouraged to volunteer their services in areas such as props-making, wardrobe, set painting, lighting, sound, stage management and publicity in order to gain practical experience in various aspects of theatrical production.

PRODUCTION CREDIT SYSTEM

- This system focuses primarily on the amount of time spent, the scale of the production and the quality of work.
- Production Credit claim forms are made available at the Secretary's office. Forms must be completed by the post-production meeting of each production and submitted to the staff member overseeing the production or the course. The onus is on the student to claim for the production timeously. Any forms submitted after the end of the relevant term will not be considered.
- The highest mark is a maximum of 10 points, which would add a maximum of 10 marks onto the final practical component of the final class record mark.
- All points depend on the amount of time spent, the size of undertaking, and the quality of the work produced.
- In the case of students taking Design and/or Stage Management courses, involvement in one (1) production is part of the course. This means that only work on additional productions will count towards production credits.
- Paid work will not be considered for the purpose of credits.

BACKSTAGE

1. Stage Managers **3 to 6 points**
 2. Assistant Stage Manager duties: **2 to 5 points**
e.g. lighting, sound, props, set painting, crew, flies, mask making, costume making.
 3. Peripheral Backstage Work: **0.5 to 3 points**
e.g. tea making, foyer display.
- Points will be awarded according to the scale of the production.

ONSTAGE

- Performance in a production: **0.5 to 3 points**
- Points will be rewarded according to the importance of the part, project or production.
 - No points for repeat performances (i.e. shows going to Schools' Festivals).
 - No points for class showings during the year, only for public showings.

OTHER

- Arts Administration: **0.5 to 3 points**
e.g. publicity and marketing from productions, conferences.

PRODUCTION CONTRACT

Any student involved in departmental productions, performance projects for third-year and postgraduate courses, and productions by affiliated companies will sign a contract, which outlines the terms on which the works are to be conducted. A Department standard one-page contract is made available for all projects.

WHY CONTRACT?

Similar to a contract in the theatre industry, it protects the interests of directors / choreographers, performers and backstage workers. Furthermore, it aims to build a culture of negotiation, respect and accountability in the way theatre projects are approached.

The contract is a way for participants in the production to:

- clarify expectations regarding commitment and workload;
- ensure that normal academic work for Drama and other departments is not disrupted;
- prevent over-commitment, so that quality work is offered to the production; and
- facilitate the general smooth running of the production.

All parties are to enter into the contract, whether in the capacity of director / choreographer, performer, or backstage worker.

The standard terms include the following:

- A student will not be involved, in any capacity, in more than one production and one smaller performance project at any one time.
- The director / choreographer will submit the cast list and weekly rehearsal schedule to the staff, who will monitor the workload of individual students through staff meetings.
- The performer / backstage worker will commit to the project by attending all sessions for which s/he is called, and to exhibit professional working attitudes:
 - taking responsibility for being warmed up and ready by arriving at least 5 minutes before call time
 - working on director / choreographer's notes from previous rehearsals
 - learning the performance text by dates set by director / choreographer
 - producing and maintaining a script or SM book
 - obtaining rehearsal props and costumes
 - helping to set up and clear out the rehearsal space, and
 - taking responsibility for neatness of dressing rooms, and for keeping costumes and make-up in good condition.
- The full cast and crew of a production is responsible for supporting stage management and wardrobe, such as cleaning up dressing rooms and venues, returning set and props to appropriate storage spaces (NOT the Upper Studio), and ensuring that costumes are returned promptly (NOT to be worn outside of the department for any purpose).
- The director / choreographer will outline the extent of time commitment required, which will be agreed upon or negotiated by the performer / backstage worker. This

serves as a way to pre-plan the maximum hours required.

- Directors / choreographers may not require more than 3 hours of rehearsal on a week night, or more than 6 hours during weekends, except for technical rehearsals.
- If there are religious or sports commitments that may impact on scheduling, these need to be negotiated before or at the start of the rehearsal process.
- The performer / backstage worker commits to the production on the condition that s/he has a good academic record during the current academic year. Evidence of a poor academic record, as far as productions are concerned, includes failing a course, neglecting to hand in an essay, and poor attendance at practical classes or lectures.
- Productions may not be used as an excuse for missing classes or assignments in other departments.

BREACH OF CONTRACT

- Information will be posted on the production noticeboards showing whether or not all due procedures have been followed (e.g. whether or not a director/stage manager has submitted the contracts to staff).
- Complaints are to be directed to Class Representatives and/or Course Co-ordinator, where attempts at rectifying problems can be made through negotiation.
- If the situation is not rectified, a performer/backstage worker in breach of contract (e.g. absence for rehearsals) should be reported by the Director in writing. Representatives of the cast and/or crew can similarly write a report regarding the Director or Stage Management (e.g. consistently demanding unreasonable times). The staff will make decisions on the report. A **breach of contract can result in the deduction of 5 marks from the class record mark total out of 30**. Furthermore, breach of contract for a project will result in production credits not being awarded, and the student concerned will not be allowed to be involved in any further projects for that year other than his/her own course work.
- A student's role in a production can also be terminated if problematic behaviour disrupts the progress of the production.
- Remember that part of the post-production process is to return costumes and props to the Department. Marks will be deducted if you do not adhere to this procedure.

Bear in mind that contingency and change is a fact in theatre work. NEGOTIATION should be the first recourse. Students must be pro-active to TAKE UP THEIR RIGHTS to negotiate through Class Representatives and Course Co-ordinators, and, failing that, to submit written reports to the staff so that due action can be taken.

PRE AND POST PRODUCTION RESPONSIBILITIES

Any student who is responsible for a theatre performance must ensure that any information required to market the event is given by the date required, and most importantly, any costumes, props and set items are returned to where the item was sourced no later than 3 working days after the event.

Failure to do so will result in marks deducted (between 5% and 10% depending on the severity of the case) from the final mark for the project.

VENUE BOOKINGS

From time to time, students may want to organise extra rehearsals outside of classes, notably towards examination/ assessment time.

Each venue in the Department has a schedule displayed outside its entrance, which is planned weekly. Students can book a venue by filling in an open slot on the schedule that is not already taken by an official class or rehearsal.

Students are encouraged to be considerate by not over-booking, and by committing to using a venue once it is booked to prevent adding extra pressure on venue demand. Please note that if the venue is not occupied within 15 minutes of time booked, the right to occupy the room is forfeited, as such, please be on time.

DEPARTMENTAL VIDEO and CD COLLECTIONS

The Drama Department has a limited collection of theatre related videos. Most drama DVDs are now housed in the main library.

Please note that tapes or DVDs may not, under any circumstances, be removed from the Department, except by drama staff for teaching purposes. **Video viewing times in the Drama Lecture Theatre must be reserved in advance.** Compact discs may be signed out for limited periods. Please consult Ms Vusiwe Mnyobe, the Departmental Administrator.

GENERAL REGULATIONS

Attendance:

1. The University requires 70% attendance at lectures. Registers will be taken.
2. You are reminded that students are expected to have read the relevant play texts before attending the lectures. This is vital as some of the lectures are conducted in tutorial style involving group discussion.
3. Punctual attendance at ALL Theatre Practice sessions during the year is compulsory. Only a doctor's certificate in the case of illness or a bona fide reason for absence acceptable to the staff, will serve as a valid reason for non-attendance. **Even with a doctor's certificate, a student is required to attend in person and participate in 70% of the classes for a practical course/elective in order to meet the Intended Learning Outcomes. If a student passes the overall course, but does not meet this requirement, they will be given a non-continuing pass.**

Students who do not comply with these regulations will be dealt with in the following manner:

- (a) Exclusion from any participation in all Departmental production projects for the remainder of the year.
 - (b) Students who miss group practical classes, thereby jeopardizing the work of other members of the group, will be excluded from the relevant practical classes, and will have to present their practical examinations alone and unaided.
4. Punctual attendance at ALL rehearsals is obligatory. In a professional training programme social engagements do not constitute an excuse for non-attendance.
 5. The dress code for practical classes should be appropriate clothing which allows for freedom of movement.

DP Certificate

To be accepted as a candidate for the May and November examinations a student requires a duly performed (DP) certificate from the Head of Department. The DP is granted if all departmental requirements are met thus indicating that the requirements of the course have been duly performed.

If a DP is refused the student concerned will no longer be allowed to attend Theatre Studies or Theatre Practice sessions and will not be accepted as a candidate for the November examinations.

SERIOUSLY DISRUPTIVE BEHAVIOUR IN DEPARTMENTAL ACTIVITIES WOULD PLACE THE STUDENT'S DP IN JEOPARDY.

BOOKING VENUE PROTOCOL

- Undergraduate students may book venues on the booking sheets outside each venue, from Monday morning of that week. Drama 1 and 2 may not book more than 90 minutes at a time. Drama 3, 120 minutes.
- To book a venue slot, please indicate your name, year of study and what course you are rehearsing for (for example: Mmatumisang, D3, Directing).
- Postgraduate students (Honours and Masters) may not book a venue slot for more than 3 hours at a time, and normally not more than 3 hours a day.
- If you have not arrived at your booked venue within 15 minutes of your booking time, the venue becomes available for others to use and you lose the booking.
- Seniority does not enable a student to take a venue from another student, if that venue has been properly booked.
- Scheduled classes always take priority. If you have booked a venue that is supposed to have a scheduled class in it (due to an error on the booking sheet) – the class has priority and you will have to forfeit your booking or move to another venue.

- Registered Drama students are given priority. If a student who is not a Drama student needs a venue, they need to contact Gary Kitching, the theatre administrator (Room 107), to request permission.
- Please remember that venues are a shared resource: please clear any set/props you have used when you are done, ensure the lights/heaters are off and that the space is tidy for the next person.

BOOKLIST

PLAYTEXTS

Copies can be bought at Fables Bookshop (in Bathhurst), Van Schaik's bookshop (on High Str.), or Bargain Books (Peppergrove Mall), or ordered through kalahari.co.za or loot.co.za. They are all on short loan or 48-hour loan at the University Library.

Foot-Newton, L. (2009). *Karoo Moose*. London: Oberon Books.

The following titles are unpublished, but copies are available from the departmental administrator and will be posted onto the Drama 2 RUConnected page.

Colonnades Theatre Lab, New York; *Truth in Translation*.

Sekhabi, Aubrey. *Not with my Gun*.

Sekhabi, Aubrey. *Marikana: The Musical*.

Generally Recommended Books:

Detailed reading lists for each section will be posted on RUConnected by the lecturer concerned.

Berry, C. (1975). *Your Voice and How to Use it Successfully*. London: Harrap.

Boal, A. (1985). *Theatre of The Oppressed*. Theatre Communications Group. New York.

Counsell, C. (1996). *Signs of Performance: An Introduction to Twentieth Century Theatre*. New York: Routledge.

Landy, R. and Montgomery, D. (2012). *Theatre for Change: Education, Social Action and Therapy*. Basingstoke: Palgrave Macmillan.

Lessac, A. (1997/1967/1960). *The Use and Training of the Human Voice*. Boston: McGraw Hill.

Middeke, M; Shnierer, P and Homann, G. (Eds.) (2015). *The Methuen Guide to Contemporary South African Theatre*. London: Bloomsbury.

Murray, S. (2007). *Physical Theatres: A Critical Reader*. London; New York: Routledge.

Palmer, J. (1972). *Anatomy for Speech and Hearing*. New York: Harper and Row.

Preston-Dunlop, V. (2002). *Dance and the Performative: A Choreological Perspective*.

Rodgers, J. (2002). *The Complete Voice and Speech Workout*. New York: Applause Theatre & Cinema Books.

Zinder, D. (2002). *Body Voice Imagination: A Training for the Actor*. New York: Routledge.

ACADEMIC STAFF

Head of Department	Dr Heike Gehring	Room 206
Associate Professors	Professor Juanita Finestone-Praeg	Room 208
Lecturers	Ms Selloane Mokuku	Room 210
	Mr Alan Parker	Room 212
	Mr Gavin Krastin	Room 108/213
Part time Lecturers	Ms Janet Buckland	Room 205
	Mr Luvuyo Yanta	Room 108
Teaching Assistant	Ms Meghan Harris	MA Room

ADMINISTRATIVE STAFF

Departmental Administrator	Ms Vusiwe Mnyobe	Room 207
Theatre Administrator	Mr Gary Kitching	Room 107

THEATRE STAFF

Designer & Artistic Co-Ordinator	Ms Illka Louw	Room 312
Wardrobe Co-Ordinator	Ms Shiba Sopotela	Wardrobe
Production Manager	Ms Tersia Du Plessis	Room 106
Workshop Manager & Maintenance	Mr James Fourie	Workshop
Production Assistant	TBC	Room 105
Senior Technical Officer	Mr Sonwabo Maqanda	Room 105

ASSOCIATED PROJECTS

Director: Ubom!	Ms. J. Buckland	Room 210
Project Manager: Ubom!	Mr. G. Kitching	Room 107
For more information, go to:	www.ubom.co.za	
Director: First Physical	Emeritus Professor G. Gordon	Room 205
Project Manager: First Physical	Mr Gavin Krastin	Room 108
For more information, go to:	http://www.ru.ac.za/firstphysical/	

Drama Department Contact Details

Telephone:	046 603 8538
Fax:	046 603 8978
Email:	v.mnyobe@ru.ac.za
Website:	http://www.ru.ac.za/drama/

USEFUL LINKS FOR RU STUDENTS AND STAFF

RU Health Centre

<https://www.ru.ac.za/healthcentre/>

RU Counselling Centre

<https://www.ru.ac.za/counsellingcentre/>

Campus Protection Unit

<https://www.ru.ac.za/campusprotection/>

Emergency Numbers

<https://www.ru.ac.za/campusprotection/importantcontacts/emergencynumbers/>

Support Services

<https://www.ru.ac.za/campusprotection/importantcontacts/supportservices/>

Students Protocol on Sexual Assault

<https://www.ru.ac.za/media/rhodesuniversity/content/institutionalplanning/documents/Students Protocol on Sexual Assault.pdf>

Policy and Procedure on Reporting Harassment and Discrimination

<https://www.ru.ac.za/media/rhodesuniversity/content/deanofstudents/documents/policies/Policy on Eradicating Unfair Discrimination and Harassment Feb 2011 FINAL.pdf>

Sexual Offences Policy for RU Students

<https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/documents/Sexual Offences Policy for students.pdf>

Post-exposure Prophylaxis

<https://www.ru.ac.za/hiv-aids/prevention/postexposureprophylaxis/>

HIV and AIDS

<https://www.ru.ac.za/hiv-aids/>

If you are a victim of crime

<https://www.ru.ac.za/campusprotection/safetyandsecurity/ifyouareavictim/>

Common Faculty Policy and Procedures on Plagiarism

<https://www.ru.ac.za/media/rhodesuniversity/content/institutionalplanning/documents/Plagiarism.pdf>

and

https://www.ru.ac.za/media/rhodesuniversity/content/institutionalplanning/documents/plagiarism_policy.pdf

ADDITIONAL RESOURCES FOR RU STUDENTS AND STAFF

If you are needing a referral to a psychologist, psychiatrist or support group, please can you call The South African Depression and Anxiety Group (SADAG) on 011 234 4837 or 0800 20 50 26 and speak to a trained counselor who can assist you further.

Dr Reddy's Help Line
0800 21 22 23

Pharmadynamics Police &Trauma Line
0800 20 50 26

Adcock Ingram Depression and Anxiety Helpline
0800 70 80 90

Destiny Helpline for Youth & Students
0800 41 42 43

ADHD Helpline
0800 55 44 33

Department of Social Development's Substance Abuse Helpline (24-hour)
0800 12 13 14
SMS 32312

Suicide Crisis Line
0800 567 567

SADAG Mental Health Line
011 234 4837

Akeso Psychiatric Response Unit (24-hour)
0861 435 787

Cipla Mental Health Helpline
0800 456 789

Substance Abuse line (24-hour)
080 012 1314

Hospitals:

Settlers Hospital (Milner Street)
046 602 5000

Settler's offers acute psychiatric services for emergencies: please visit casualty to access these services.

Settlers Day Hospital (Cobden Street)

046 622 3033

Makana Community Psychotherapy Services offers community counselling services.

Port Alfred Hospital

046 604 4000

Port Alfred offers mental health care services: please visit casualty to access these services.

Fort England Hospital

046 602 2300

For outpatient services, please contact the Clinical Secretary at extension 2352.

Rhodes University Services:

Counselling Centre

046 603 7070

counsellingcentre@ru.ac.za

Students may phone or email to make an appointment

Psychological Emergencies (24-hour)

082 803 1077

Students may phone in the case of emergency.

Other Resources:

Psychology Care Centre

5 Donkin Street

046 622 8197

Alcoholics Anonymous

Princess Alice Girl Guide Hall, African Street, opp Spar

Meeting are at 7.30pm on a Monday night

0861 435 722

Narcotics Anonymous

Eugene 083 900 6952